

Dwight's Journal of Music.

WHOLE No. 478.

BOSTON, SATURDAY, JUNE 1, 1861.

VOL. XIX. No. 9.

For Dwight's Journal of Music.

Charlatanism in Music.

II.

THE FASHIONABLE CONDUCTOR.—SKETCHED
BY BENDA.

This charlatan is of quite modern origin. His rise commenced with the decline of the classical school, which is now so much lamented. In proportion as the means were made the end, in proportion as external show and stunning noise took the place of true music,—our friend gained ground, till finally we see in him the personification of what may be called the clap-trap art. At present—thank Heaven!—he is still an exotic plant in America, but in feudal Europe, in the fashionable capitals, as Paris, Berlin, London, he is an *institution*, an indispensable ingredient to metropolitan high life. He ministers to the wants of the *blasés*, whom he feeds with musical confectionary, with polkas, gallops, or fragments from Italian operas. But this is not his object. According to his advertisements he gives *cheap* concerts with an orchestra of fifty performers—for the sake of improving the public taste! May be that the public taste is an object of his earnest solicitude; but in quite a different sense; for, surely, as soon as a better taste and judgment are diffused among the public they will no longer listen to his music. Our friend is too shrewd not to know this; therefore, he exerts himself to the utmost to keep the popular taste down. He is passionately fond of his baton, particularly as it affords him nightly an opportunity to glorify himself, to show himself off. A more self-conceited fool was never born. The show-bills announce in big letters that the concert this evening will be given under the *personal* direction of *Monsieur le maître de chapelle*. Though he is never missing; though he conducts every night in person, yet the public must be put in mind of the grand fact.

Now let us go to see him. The musicians are already at their desks waiting for the chief. There he comes! Look, how carefully his hair is curled! How matchless his cravat, his vest, his dress coat, in short, everything down to his patent-leather boots! He advances up to his stand. What a graceful bow! How pleasantly he smiles! (Believe it who may; it has often been said that many go to his concerts merely to see him make that capital bow). Presently he seizes the baton, looks about him if the performers are ready and gives the signal to strike up.

Monsieur is too polite to conduct with his back turned to the audience, as small conductors do, who suppose their business to be alone with the players, and accordingly front the latter. Oh, no! This would not only imply a breach of etiquette but would mar the whole affair in many respects. The musicians are grouped so that he stands quite prominently out from among them, his front to the public, who now may enjoy the full unobstructed view of his glorious figure. The piece played is an opening march on oper-

atic airs composed by the chapel-master himself. Monsieur fights the air terribly with his stick, throwing a savage glance now to the player on his right, now to that on his left, or behind him, who may be a little too slow or too fast. Anon he puts on an air of approval, he nods, he is pleased with the performance; he begins to smile; he looks as if he were moved by the music, as though he were lifted and carried along by the gentle waves of harmony. In fact, his face expresses far more than the music. It is finished. Monsieur throws down his baton and retires quite fatigued as it seems. He draws his embroidered and perfumed handkerchief—which he has his own way of displaying—to wipe the perspiration from his heated forehead. He then sits down on a sofa in the background of the stage, but so that he can see the audience and be seen by them; the latter is of infinitely more consequence. Occasionally he takes his lorgnette and eagerly looks about as if to search for some acquainted face. Of course, he takes it for granted that all present have come merely to see and admire him; especially the ladies, whose heads he supposes he has completely turned the wrong way.

The programme, made up of the highest kind of music, as intimated above, culminates in a grand potpourri, also arranged or composed by Monsieur himself. In this piece he has recourse to all sorts of mechanical contrivances in order to produce the most striking effects, from which it takes his auditors frequently a good deal of time to recover. The potpourri is to represent, musically, some scene or scenes from common life, as detailed on the programme. Sometimes it is a railroad catastrophe which is being unfolded to our ears. The train is ready to start. We hear the rushing of the escaping steam, the bell, the rattle and clatter of some dozen cars, dashing along with lightning speed. Suddenly the alarm whistle sounds, but too late; the catastrophe, a general smash-up, is inevitable.

At another time it is perhaps a chase to which Monsieur treats his listeners. The stag is flying by, the hounds are close behind him; and such capital barking! But the best joke is when he represented how light grew out of chaos. A few minutes before the commencement the gas is lowered so that an almost total eclipse reigns all over the house. The music begins with low, dissonant, long-drawn chords, resembling the growls of bears and wolves before supper. The audience seem fairly frightened, when, all of a sudden, a clear, full, triumphant major chord resounds, played by the whole body of instruments as loudly as possible,—and simultaneously with it—a great conductor!—appears the dazzling blaze of some three hundred restored gas flames. Thus it grew light.

While these jokes are passed off, which, as before observed, form the climax of his programmes, Monsieur is perfectly excited. Besides his baton he sometimes takes his foot, his head, or both his arms, to indicate the time. Occasionally he calls out in an angry voice to the drummer, or to the

man who has charge of the barking machine, to play with more spirit. His chief attention, however, is directed to the audience; he is anxiously watching what effect tricks produce on them, expecting every moment that a storm of applause will break loose. And, indeed, he has not to wait very long before they give vent to their delight in the most vociferous acclamations. Yes, applause never fails him. He is firmly settled in the favor of his auditors. Both the public and the press extol him and promulgate his fame. He is called the prince of leaders, the Napoleon of conductors. But this shall not prevent us from opening their eyes and showing their pet to be in fact the prince of charlatans, the Napoleon of musical quacks. How such an individual comes to command an orchestra composed of the ablest performers, as they generally are, would be a puzzle, if we did not know that shrewdness, cunning, arrogance, impudence, recklessness and similar qualities, have frequently risen to a position which for true virtue it was impossible to obtain. He is indefatigable in aping the fashionable world. He employs as his hairdresser the first Parisian coiffeur, who counts his customers chiefly among lords and barons; and so in similar things. When, for instance, it has become the fashion among the aristocracy to learn Spanish, Monsieur quickly engages the most fashionable master of languages and learns Spanish too, and then takes good care to make it known among his friends.

Though most of his musicians are far better artists than himself, he treats them as if they were ten times his inferiors; he often rules as a despot, especially at such times as his receipts are good and he is able to pay them their salaries promptly, knowing that it is difficult for an orchestra performer to find lucrative employment. He places his men under heavy fines for any breach of good conduct, while he himself continually violates those rules. Thus, for instance, a member is fined so much for coming a few minutes too late to the rehearsals; but he, our Monsieur, is rarely if ever punctual and cares nothing if the whole orchestra are waiting for him ever so long. It has frequently happened that he has ordered a rehearsal to take place, say at eleven o'clock in the forenoon, and the musicians were punctually each at his place; but where is our master, where is the conductor, where is Monsieur? A deputation is finally dispatched to his residence (at the most fashionable hotel in the city) to see what has befallen him; perhaps he may be sick. The deputation returns with the information that they found the master still resting on his laurels which he freshly gathered last night, where a new potpourri of his, with many new tricks, was performed. They found him still sleeping. On opening his eyes he told them he had been invited to a late supper at Lord Horse-neck's, and that, my Lord having urged him so much to drink he could not resist the temptation of taking a glass too much of his Lordship's choice wines and in consequence he felt terribly sick in

his head and unable to rise.

On the other hand he has proved the most unscrupulous swindler, who instead of money has paid his musicians with promises, till, finally he has escaped to parts unknown, leaving some fifty young men looking in vain about for means to pay their board.

But the avenging Nemesis sometimes overtakes him when he is least aware of it. I have seen a whole orchestra rise as one man against such a charlatan conductor after they had patiently borne his despotic sway for a long time; as sometimes a whole country with an inexplicable unanimity after long and patient sufferings, shakes off the yoke of a tyrannical prince and establishes itself as a republic. They ordered Monsieur to get him hence, chose one of their members for a conductor and continued the concerts much to the benefit of the public taste and the art in general. Monsieur seeing that it was impossible to regain his position and being unable to appease the cries of his seven children for their daily bread came back later and begged to be received as a common member of the society. His fate excited sympathy so that it was proposed by some to give him a situation as kettle-drum player of whom the society just then stood in need. However, on mature reflection it was resolved not to engage him by any means, since from his intriguing spirit it was reasonably to be feared he would leave no opportunity unused to disturb the harmony of the society, secretly undermine it and ultimately cause its dissolution, in order to establish his autocratic sway again.

He went about for a while dressed in the same fashionable style as formerly, still boasting of his many acquaintances among the aristocracy. It is true he was sometimes seen with the before mentioned Lord Horseneck; but this is easily explained when we remember that my Lord was not only a great lover of music but himself the composer of several Grand Quadrilles which frequently, under a fictitious name, were performed by our Monsieur at the concerts. Far from envying him such acquaintances we sincerely wish his Lordship may not so soon cast him off, but exert his influence to save him from the brink of destruction to which he is hurrying on rapidly. And so we will leave him.

Andi Alteram Partem.

RICHARD WAGNER, in *Re himself* and "TANNHÄUSER."

"TO THE EDITOR OF —"

"Paris, 27th March, 1861.

"MY DEAR FRIEND.—I promised I would, some day or other, give you a full account of everything relating to the Paris *Tannhäuser* business. Now that this has taken so decided a turn, and that I am enabled to obtain a comprehensive view of everything connected with it, it affords me a kind of satisfaction to come to a conclusive opinion of the whole from a calm narrative, written as if for my own perusal. None of you can, however, form a correct idea of the true state of matters, without my touching upon the real motives which induced me to go to Paris in the first instance. Let me, therefore, start from this point.

"After having been prevented, for a space of nearly ten years, from refreshing myself, if only periodically, by witnessing some good performances of my dramatic compositions, I at last felt irresistibly impelled to think of settling in some place where in time it might be possible for me to enjoy that living contact with my art which was so necessary for me. I hoped to be able to

find such a place in some retired nook in Germany. In the summer of 1859 I made the most earnest appeals to the Grand Duke of Baden—who, with the most touching kindness, had previously promised that my latest work should be brought out at Carlsruhe under my own direction—to use his influence, so that, instead of making only a temporary stay, I might be allowed to take up my permanent residence in his dominions, since I should otherwise have no course left open to me than to proceed to Paris, and settle there. The fulfilment of my request was—an impossibility!

"I proceeded to Paris in the autumn of the same year, still calculating upon the performance of my *Tristan*, for which I thought I should be summoned to Carlsruhe on the 3d December. I believed, that when the work had once been brought out under my own superintendence, I might then trust it to theatres of Germany. The prospect being able to pursue the same course with all my subsequent works was enough for me; and, such being the posture of affairs, the sole charm Paris possessed for me was the fact, that from time to time I might hear an admirable quartet or a first-rate orchestra, and thus at least keep up a refreshing connection with the living organs of my art. But everything was suddenly changed, on the receipt of letters from Carlsruhe, informing me that the production of *Tristan* there had proved impossible. My painful position immediately suggested to me the notion of inviting, for the following spring, some well-known and clever German singers to Paris, so that, with their assistance, I might get up, at the Italian Opera, the model-performance, which I so much desired, of my new work. To this performance it was my intention to invite the managers and stage-managers of such German theatres as were well disposed towards me, thinking that by the plan I should obtain the result I had hoped to achieve by the performance of Carlsruhe. But, as it would have been impossible to carry out the plan without including the Parisian public, it is necessary that I should endeavor to enlist their sympathies for my music beforehand. It was with this object that I gave the three concerts in the Italian Theatre. The highly gratifying result of these concerts, as far as success and approbation were concerned, could not, unfortunately, further the principal enterprise I had in view. I became fully aware of the difficulties besetting an enterprise of the sort, while the impossibility of obtaining the simultaneous attendance of the German singers I had selected compelled me to abandon my design.

"While, thus hemmed in with difficulties on every side, I was again casting my eyes, borne down by heavy care, towards Germany, I heard, to my great astonishment, that my position was warmly discussed, and my cause kindly advocated, at the court of the Tuileries. This kind interference on my behalf I owed to the extremely friendly feeling of many members of the various German embassies in the capital, a feeling of which I had previously been in complete ignorance. Matters went so far that the Emperor, having heard a most flattering account of my work, generally known as *Tannhäuser*, from a German princess whom he particularly respects, gave orders for the immediate production of the opera at the Académie Impériale.

"I cannot deny that although, in the first instance, highly gratified at this unexpected testimony of the success of my works in circles from which I had for so long kept personally so far aloof, I soon began to look forward with great anxiety to a representation of *Tannhäuser* in the theatre mentioned; for who saw more clearly than I did that this great operatic theatre had long been estranged from every earnest artistic tendency; that requirements very different from those of dramatic music had asserted their supremacy and that opera had become simply an excuse for ballet? The truth is, that of late years I have had very many applications to bestir myself about the performance of one of my works in Paris; I never thought, however, of the so-called Grand Opera, but—for an experiment—rather of the modest Théâtre Lyrique. This I

did for two reasons; at the latter theatre no particular class of the public leads the taste of the rest, and—thanks to the poverty of its resources—the ballet, properly so-called, has not yet grown up to to be the centre around which everything else in art revolves. The manager had, however, been obliged to give up all idea of a performance of *Tannhäuser*, after having repeatedly considered it of his own free will, principally because he could find no tenor equal to the difficult task of supporting the principal character.

"Now, at my very first interview on the subject with the manager of the Grand Opera, I was given to understand that the most necessary condition to ensure a successful performance of *Tannhäuser* was the introduction of a ballet, and that, too, in the second act. I did not perceive the full import of this condition until I declared it was impossible for me to stop the action of the second act, above all others, by a ballet, in every respect meaningless; but that, on the other hand, a particularly appropriate pretext for a ballet was afforded by the voluptuous court of Venus, in the first act, where, when I first conceived the drama, I had myself thought it impossible to dispense with dancing. In fact, I was excited by the idea of strengthening this part of my work, a part which was unmistakably the weakest point in my original score, and I drew up an elaborate plan by which the scene in the Venusberg would be rendered a most important one. The manager peremptorily rejected this plan, and told me plainly that, in the performance of an opera, he had not only to consider the ballet itself, but so to arrange matters that it should come on in the middle of the evening, for it was not until that time that those subscribers to whom the ballet almost exclusively belonged entered their boxes, as they usually dined very late; a ballet executed in the beginning of the evening could not, therefore, I was informed, satisfy these persons, as they were never present during the first act. The same and similar explanations were subsequently repeated by the Minister of State himself, and all chance of a successful result represented as so dependent on my fulfilling the conditions in question, that I began to think I should be obliged to throw up the whole affair.

"While I was reflecting more seriously than ever on returning to Germany, and anxiously looking around for some spot where I might be enabled to produce my latest works, I was most favorably impressed with the value of the Imperial order, for it placed at my disposal all the resources of the Grand Opéra, and authorized me, in the most unreserved and unconditional manner to make whatever engagements I might deem necessary. Everything required by me was instantly carried into effect, without the slightest consideration of the cost, and an amount of care, of which before I had not the slightest idea, was bestowed upon the *mise-en-scène*. Under such unusual circumstances, I became gradually more and more impressed with the belief that I might possibly behold a complete, nay ideal performance. The notion of such a performance of one or other of my works, no matter which, had seriously engrossed my thoughts for a long time, in fact from the time of my withdrawal from our own operatic theatre. An opportunity which had never before been anywhere placed within my reach, was now most unexpectedly offered me in Paris, and that, too, when no exertions on my part had been able to procure me any favor at all approaching it on German soil. I frankly confess that this thought filled me with an ardour I had not known for a long time, and which a certain bitterness, mingled with it, only served, perhaps, to augment. I now saw nothing save the possibility of a completely beautiful performance; and, absorbed by my constant and anxious care to realize this possibility, every cause for distrust lost its power of affecting me. 'If I can only attain what I am justified in considering possible'—I said to myself—'what do I care about the Jockey Club and their ballet?'

"From this moment, all my attention was devoted to the performance. No French tenor, I was told by the manager, could be found for the

part of *Tannhäuser*. Having been informed of the brilliant talent of the youthful tenor, Herr Niemann, I pointed to him, though, it is true, I had never heard him myself, as the representative of the principal part, especially as he spoke French easily. An engagement, most carefully brought about, was concluded with him, at a great sacrifice. Several other artists, such, for instance, as the baritone Morelli, owed their engagements solely to my desire to secure their services for my work. As for the rest, I preferred certain rising and talented young artists—because I thought I might form them more easily to my style—to some first-rate singers already favorites here, because their too forward manner exercised a disturbing influence on me. The amount of care, totally unknown among us, with which the rehearsals at the piano was conducted, astonished me, and under the intelligent and delicate guidance of M. Vauthrot, the *Chef du Chant*, I speedily beheld our efforts attain a rare degree of maturity. I was especially gratified at observing how young French talent gradually understood my work, and warmed into a love of its task.

"In this way, I myself felt a new affection for this old work of mine. I once more went through the score with the greatest care; I completely remodelled the scene with Venus, as well as the ballet-scene preceding it; and more especially endeavored to adapt the vocal music most accurately to the words of the translation.

"I had devoted my whole attention to the performance, and disregarded every other consideration; but now my anxiety commenced as the truth flashed upon me that the performance would not be distinguished by that degree of invariable excellence I had expected. It is a sad thing for me to tell you in what respects I, at first, found I was doomed to disappointment. The most serious circumstance was, decidedly, that the singer of the difficult principal part grew more and more desponding the nearer we approached the night of the performance. The flattering hopes I had cherished during the course of the pianoforte rehearsals, sank lower, the more we had to do with the stage and the orchestra. I perceived that we were declining to the level of an ordinary operatic performance, and that all those expectations, which soared far above this, would necessarily remain unfulfilled. Viewed in this light, in which at the beginning I naturally had not viewed it, the only thing that could elevate such an operatic representation was wanting; I mean some highly talented individual, already an established favorite with the public, while I came forward with nearly all novices. I was finally, most disheartened by the fact that I could not succeed in withdrawing from the usual conductor the direction of the orchestra, and undertaking it myself, for this would have enabled me to exercise a great influence on the spirit of the performance; and the fact of my having been thus compelled, with sorrowful resignation (for I had not been allowed to withdraw the score as I desired), to consent to a tame and spiritless performance of my work, is still a cause of real grief to me.

"Under these circumstances, I was almost indifferent as to the manner in which my opera would be received; the most brilliant success would not have induced me to be many times present at its performance, so far was I from being satisfied with it. But, concerning the real character of its reception, you have hitherto, it strikes me, been purposely kept in the dark, and would, therefore, act very wrongly, were you to form an opinion unfavorable to the general Parisian public, however flattering that opinion might be to us Germans. I still think, on the contrary, that the Parisian public are distinguished for very estimable qualities, among which may be reckoned great quickness, and a truly large-hearted love of justice. The fact of an audience, an entire audience, to whom I was personally a complete stranger; who had been told, day by day, by the papers and idle prattlers the most absurd things about me; and who were the objects of all sorts of attempts to prejudice them against me—maintaining my cause repeat-

edly, for a quarter of an hour at a time, by the most exhausting manifestations of approbation, against a clique, must, even were I the most indifferent being in the world, fill me with feelings of the warmest description. But an audience actuated, as every dispassionate observer immediately perceived, by the most violent prejudice against my work, had been assembled on the night of the first performance, thanks to the zealous care of those who had the sole distribution of the places, and who rendered it almost impossible for me to introduce my few personal friends. If to this audience you add all the members of the Parisian press, who are officially invited on such occasions, and whose hostility towards me their notices alone are sufficient to prove, I really think I am entitled to speak of a great victory, when I inform you, in the strictest truth, that there was louder and more unanimous applause at the performance of my work, although that performance was far from being too spirited a one, than I myself ever heard in Germany. Several of the musical critics, or rather all of them, who were the real leaders of the opposition, which, at first, was, perhaps, nearly universal, exerted themselves to the utmost to prevent the public from listening to my work, but they were evidently alarmed, towards the end of the second act, lest they should be compelled to witness a complete and brilliant success. They, therefore, had recourse to a plan of bursting out into horse-laughter at certain cues, which they had agreed upon among themselves at the general rehearsals and by this means produced considerable confusion at the conclusion of the second act, for the express purpose of weakening the effect of a strong manifestation at the fall of the curtain. The same gentlemen had also observed, at the general rehearsals, which I was unable to prevent their attending, that the success of the opera depended, in a great measure, upon the mode in which the third act was performed. An admirable scene, by M. Despléchin, representing the Valley of the Wartburg in the light of an autumnal evening, exerted, even at the rehearsals, on all present a charm which strengthened the proper feeling necessary for the following scenes, and, indeed, rendered it irresistible. As regards the artists, these scenes were the gem of the whole performance. The procession of Pilgrims was sung and placed upon the stage in a most admirable manner; Elizabeth's prayer, rendered by Mlle. Sax with touching and expressive perfection; and the fantasia to the evening star, given by Morelli with elegiacal tenderness, introduced so happily the best part of Niemann's performances, namely, the account of the pilgrimage, which always obtained for him the warmest marks of approbation, that it appeared probable to my most bitter opponent that this third act would prove exceptionally successful. It was, accordingly, this very act that the individuals in question attacked most virulently, endeavoring, by outbursts of violent laughter, as pretexts for which they were obliged to seize on the most trifling things, to prevent anything like the necessary devout, calm feeling reigning among the audience. Not led astray by these repulsive demonstrations, my singers neither allowed themselves to be discouraged, nor was the audience to be restrained from paying the most sympathetic attention to their performance, often rewarded with loud applause; at last, the artists having been called on with the most boisterous signs of approbation, the opposition was kept completely under.

"That I was not wrong in looking upon the result of this evening as a complete victory, was proved by the behavior of the public at the second performance, for it was then evident who were the opponents against whom, I should, in future, have exclusively to contend. I refer to the Jockey club, which I have a right to name, since the public themselves did so openly, by crying out "*à la porte les Jockeys*." The members of this Club, whose right to be considered the lords and masters of the Grand Opera I need not inquire into more nearly, and who, by the absence of the usual ballet at the time of their entrance into the theatre, that is to say, about the middle

of the performance, thought their dearest interests grievously injured, had discovered, to their horror, that, at the first performance, not only had *Tannhäuser* not failed, but had actually been a triumph. From that moment it became their business to prevent this balletless opera from being presented to them evening after evening. With this object, they had, on their way from dinner to the Opera, purchased a number of dog whistles, and such like things, which, immediately after the entrance of these gentlemen, were employed against *Tannhäuser* in the most ingenious manner. Previously, that is to say, during the whole of the first act and up to the middle of the second, there had not been the slightest sign of any further opposition, and the most continuous applause had accompanied, unopposed, those portions of my opera which had first gained favor with the public. From this moment, however, no demonstration of satisfaction was of any avail. It was in vain that the Emperor himself, together with the Empress, proved, for the second time, his favorable opinion of my work; the condemnation of *Tannhäuser* had been irrevocably pronounced by those who regarded themselves as the masters of the theatre, and who all belong to the highest aristocracy of France. Until the conclusion of the performance, all the applause bestowed by the public was accompanied by whistles and flageolets.

"In consequence of the total inability of the Management to do aught against this powerful club, and of the evident disinclination of the Minister of State himself to become involved in any serious dispute with its members, I felt I could not expect the performers, who had served me so truly, to continue subjecting themselves to the horrible excitement so unconsciously inflicted on them (of course for the purpose of making them throw up their parts). I gave the management notice that I withdrew my opera, consenting to a third performance only on condition that it should take place on Sunday, that is to say, on a non-subscription night, by which plan the subscribers would not be irritated, while the house would be rendered available for the general public. It was not considered advisable to comply with my wish that this performance should be advertised in the bills as the 'last,' and I could only inform my acquaintances personally that such was the case. These precautionary measures were, however, insufficient to allay the anxiety of the Jockey Club. The body fancied it perceived, in this Sunday performance, a bold demonstration, attended with danger to its interests, since, if the performance were an undisputed success, the hated work might then easily be forced upon the members. No one had the courage to believe in the sincerity of my assertion, that, in case of such a success, my withdrawal of *Tannhäuser* would only be the more certain. These gentlemen, consequently, gave up their usual amusements on the evening in question, and returning, once more fully equipped to the theatre, repeated the proceedings which distinguished the second performance. The indignation of the public, who were to be completely debarred from following the opera, rose to a pitch, which, I was assured, was perfectly unprecedented, and the social position of these elegant rioters—which it would seem is altogether unassailable—was, perhaps, the only thing that saved them from personal violence. Let me state at once that, astonished as I was at the unruly behavior of the gentlemen of this club, I was equally struck and touched by the heroic exertions of the public, properly so called, to see justice done me; and that it would never once enter my head to enter my head to entertain the slightest doubt of a Parisian audience, provided it assembled on neutral ground belonging to itself.

"My official notification of the withdrawal of the score, placed the Management of the Opera in a position of really great embarrassment. The Management acknowledge, openly and emphatically, that in the case of my opera they see one of the greatest possible successes, for they do not recollect another instance of the public declaring themselves with such warmth the par-

tizens of a work opposed by a particular set. They think they are sure of exceedingly high receipts from *Tannhäuser*, the house having been already let for several nights in advance. They are continually receiving information of the increasing indignation of the public, who find themselves prevented, by a party of most limited numbers, from calmly listening to and appreciating a much-talked-of work. I also hear that the Emperor is still most kindly disposed in the matter, while the Empress wishes to declare herself the patroness of my opera, and obtain guarantees against any further disturbances. At this moment, there is being circulated among the musicians, painters, artists and authors in Paris, a protestation addressed to the Minister of State, and referring to the unbecoming proceedings at the Opera House. It is, as I have been informed, signed by a large number of persons. Under these circumstances, I ought easily to pluck up courage and allow my work to be resumed. But a grave artistic consideration prevents my doing so. As yet, my work has not enjoyed a calm and dispassionate hearing; its true character, depending indispensably on the audience being thrown, in accordance with my intention, into a frame of mind embracing the whole of my production, and different from that of the ordinary opera-public, has not yet dawned upon the public, who on the contrary, could only confine themselves to brilliant and catching external features, which serve me merely as scaffolding, but which the audience remarked and received with lively sympathy. If I could and did obtain a quiet hearing for my opera, I fear, from what I have already hinted at, concerning the character of the performance here, that the inward weakness and tameness of the latter, which are no secret for those who are intimately acquainted with the work, and for the removal of which all personal intervention on my part was prohibited, must gradually be revealed, so that, for the present, I should not be able to look forward to a sterling and not merely an external success. Let, therefore, all the unsatisfactory events connected with this performance be kindly buried under the dust of the three battle-nights, and the various persons who bitterly disappointed the hopes I had founded on them, console themselves with the belief that they fought and fell in a good cause!

"For the present, the Paris *Tannhäuser* has been played out. But, if a wish of certain earnest friends of my art be fulfilled—if a project, seriously entertained by competent individuals, and which aims at nothing less than the speedy foundation of a new opera house for the realization of the reforms here mooted by me, be carried out—you may, perhaps, hear once more, even from Paris, of *Tannhäuser*."

"Be assured that you now know the complete truth as regards everything that has, as yet, taken place in Paris, in connection with my work; as your guarantee for this, accept the simple fact, that I cannot possibly be satisfied with a mere appearance, when my inmost wish has remained unfulfilled, and this wish can be gratified only by the consciousness of having produced a really intelligent impression."

"With cordial good wishes, I remain, yours,
"RICHARD WAGNER."

* The editor of the *Niederheinische Musik-Zeitung* observes, on the subject of the above letter:—"With regard to this modest example of self-defence in opposition to the decision of public opinion, we will simply refer our readers to the commencement of Götze's Oration against Verres: *Nemo quinquam tam audacem, &c., arbitrabatur, qui tam multis testibus convictus—auderet.* EST IDEM, QUI SEPTEMBER FUIT."

Church Music in the Hands of the Reformers.

Exclusive choir singing was one of the abuses which crept into the Romish church, in connection with its gradual declining piety, in the centuries succeeding the third. The change from the primitive method was gradual. It commenced in the fourth century, at which time the choir was not expected to monopolize the singing, but only to lead it. This, however, gave them the opportunity of introducing a style of music, not only unfit for the church on account of its theatrical associations, but unfit for the use of the congregation on account of its intricacy.

The introduction of tunes too difficult for any but trained singers to execute, was the first step towards debarring the people from their ancient privilege of praise. They might still unite in some simple chorus or response, but this was rather by privilege than by right. Even this privilege was at length denied them and they were taught that the singing of God's praise was too sacred a duty for the lips of the laity, and belonged to the clergy alone. And the clergy, to make their monopoly of the singing still more exclusive, sang only in Latin. By the sixth or seventh century the voices of the people were effectually silenced, and for nearly a thousand years God was no longer praised as at the first. But this long night of darkness and silence slowly rolled away, and the light of returning day in Germany was ushered in with song. Its approach had been heralded by song a century before this, in Bohemia, in the time of John Huss and Jerome; and even in the fourteenth century, while "The Morning Star of the Reformation" was still visible, praise broke the silence of the waning watches in England. As in the mornings of the long days in summer, a few woodland notes may be heard here and there in the groves in advance of the general chorus which hails the day, so there were voices before Luther, both in England and on the continent, which anticipated the melodies of his time. But when the empire of the night was fairly broken, and this great chorister of the Reformation arose, he awoke the whole forest into harmony.

One of the first efforts of Luther in fulfilment of the great mission of his life, was to publish a psalm-book. Both hymns and tunes were composed mainly by himself. About sixty hymns were written by him, at a time when the history of fifteen centuries could not furnish more than two hundred hymns that had been used in Christian congregations. In this great undertaking he had a two-fold object: first, to restore to the people their ancient and long-lost New Testament right to the use of psalms in public worship in their own tongue; and secondly, by the graces of verse, and the charms of melody, to lodge the word of God effectually in their memory. He took care to embody in his verse the great foundation truths of the Bible, that, being sung over and over by the people, they might never be forgotten. This object he announced in a letter to Spalatin, written in 1524, in which he says: "It is my purpose, after the example of the ancient Fathers of the church, to make psalms or spiritual songs for the common people, that the word of God may dwell among them in psalms, if not otherwise. We are looking around everywhere for poets. I entreat you to help us. I would that new and courtly words might be avoided, and that the language be all suited to the capacity of the people, as simple as possible." So successful was Luther in this endeavor, that priestly influence might in vain have attempted to check the progress of the Reformation by destroying the Bible. Its doctrines were the soul of his songs, and the songs were embalmed in the people's memory.

They were sung everywhere. The singing habits of the early days of Christianity were fairly revived. "The hymns spread among all classes of people, and were sung not only in the churches and schools, but also in the houses and in the work-shops, in the streets and in the market-places, in the barns and in the fields." Wherever the principles of the Reformation were received whether in Germany, France, or Britain, psalm-singing was an almost universal practice. This was the blossom which the root of the new doctrines invariably produced. So contagious was this practice, and so wonderful the power of Luther's psalms in propagating his doctrines, that his enemies were obliged to adopt the same practice in self-defence. "The papists, finding that the people would sing them, and were almost running with delight in doing so, published hymn-books of their own, in which, with slight alterations, they incorporated almost all of the Reformer's pieces." The hymns found their way even into the French court; but they contained seeds of truth which it was not for the interest of the Romish church to have planted, and about the middle of the sixteenth century all Papists were prohibited from singing them. From that time, the name of "psalmodist," or "psalm-singer," was applied to the Protestants in derision. It became synonymous with Reformer, Huguenot, Calvinist, Heretic.

"Next to theology," said Luther, "it is to music that I give the highest place and the greatest honor." He had reason to say this, for it was music next to theology, and sometimes more than theology, that gave success to his cause. "In the city of Hanover, the Reformation was introduced, not by preachers, nor by religious tracts, but by the hymns of Luther, which the people sang with delight." A Protestant contemporary of Luther says: "I doubt not that the one little hymn, 'Now rejoice, dear Christians, all,'

(the first one that Luther published,) has brought many hundred Christians to the faith. . . . The noble, sweet language of that one little song has won their hearts, so that they could not resist the truth; and, in my opinion, the spiritual songs have contributed not a little to the spread of the Gospel."

But all the reformers, German, Swiss, English, and Scotch, were equally zealous that the people shall consider praise as appropriately and peculiarly their part in the services of the sanctuary. With great effort did they achieve for the people this "freedom to worship God." And now, the advocates of exclusive choir singing in America are surrendering again, to Popery, the very territory which was acquired in the battles of the Reformation. They willingly relinquish to the Man of Sin a stronghold captured by the sturdy valor of such men as Luther and Calvin, and John Knox, and are content that the praise of God should be sung in Protestant churches in the Popish manner.—*Hymns and Chords.*

Who wrote the "Marseillaise?"

The question as to who is the real composer of the "Marseillaise" is again raised. A correspondent of the *Gartenlaube*, a Leipzig paper, asserts it to be composed by a German, Holtzmann of Meersburg, Hof-Capellmeister of the Count Palatine. The organist, Herr Hamma, at Meersburg, is said to have discovered Holtzmann's manuscript, which leads to the curious result that the song, afterwards known as the "Marseillaise," was originally sacred music, and copied by Rouget de Lisle from Holtzmann's Credo in his "Missa Solemnis" No. 4, and adapted to his words. It was always wondered how a dilettante in music, like the engineer-officer Rouget, could have produced in a couple of hours in one night, such a splendid poem of many stanzas in the most perfect poetical form, and at the same time the beautiful air, without which the song, although fiery and enthusiastic, would hardly have acquired its historical fame. It was, therefore always supposed that Rouget made use of the musical reminiscences for his words. But whence the reminiscences of such a fine air, was a question which puzzled many a critic. During the last two or three years it has particularly occupied the French musical savants, especially MM. Kastner and Castil-Blaze. Prof. Bischoff, of Cologne, in reference to this new discovery, publishes a short historico-critical treatise on the subject, in the *Kölnen Zeitung*, from which we gather a few more interesting facts. So long ago as the year 1793—8 a rumor was current that the tune of the French National Hymn was a German air; it went so far as to ascribe poem and melody to George Forster. This rumor was hushed for a long time, till it rose again in 1830, when the "Parisienne" was sung to an air notoriously German, a German national song, well known to the English-German Legion and the Hanoverian troops in 1814—15.

At that time a note was found in Bouchey and Roux's "Histoire Parlementaire de la Révolution" (xvii., p. 204) to the effect that the "Marseillaise" had originally been composed by a German for Biron's army. In contradiction to this, Rouget de Lisle says himself in a collection of French songs: "I made the air and the words of the song at Strasburg in the night following the declaration of war, end of April, 1792." It is related that the daughter of the Maire Dietrich played it on the piano on the following morning. M. Kastner, in his attempt to vindicate the composition for Rouget, repeats the words of the sculptor David, of Angers, who told him, "Rouget made the stanzas of the song in the night, and accompanied himself with the violin." But this would speak more against than for him, as he could not have composed words and music at the same time. M. Castil-Blaze, in the "France-Musical" of 1852, gives very different explanations. He states that on the private theatre of Madame de Montesson, who was secretly married to the Duke of Orleans, in 1782, a German song, with chorus and burden, was performed for the first time, which those who had been among the auditory recognized ten years afterwards as the melody to the world-inspiring song of Rouget's. German music in Paris at that time came into vogue through Gluck and his success. A. M. Julien, sen., violinist at the Italian Opera House, had produced that song in Madame Montesson's concert; it was received with enthusiasm by the highly aristocratic company, against which it turned such a sharp weapon afterwards. M. Deslauriers, publisher of Gluck's operas, and M. Imbalt, who directed the orchestra, were both present on that evening, and confided their secret to Castil-Blaze in the eighth year of the Republic, although Imbalt, who became music vender, in contradiction to his own opinion, from speculation and regard to the public voice, had printed the "Marseillaise" himself, in 1792, with Rouget's name as the composer.

35

Tutti. *dim.* *p* *Solo.*

Lord, O bless'd are they that hope and trust in the Lord, are they that
Herrn, Wohl dem der sei - ne Hoff - nung setzt auf den Herrn, der sei - ne

Tutti. *dim.* *p* *Solo.*

Lord, O bless'd are they that hope and trust in the Lord, are they that
Herrn, Wohl dem der sei - ne Hoff - nung setzt auf den Herrn, der sei - ne

cres. *dim.* *p*

O bless'd are they that hope and trust in the Lord
Wohl dem der sei - ne Hoff - nung setzt auf den Herrn.

cres. *dim.* *p*

O bless'd are they that hope and trust in the Lord.
Wohl dem der sei - ne Hoff - nung setzt auf den Herrn.

cres. *dim.* *p* *pp*

O bless'd are they that hope and trust in the Lord. I
Wohl dem der sei - ne Hoff - nung setzt auf den Herrn. Ich

cres. *dim.* *p* *pp*

O bless'd are they that hope and trust in the Lord. I
Wohl dem der sei - ne Hoff - nung setzt auf den Herrn. Ich

sf *cres.* *dim.* *p* *pp*

SOLO. SOPRANO 1mo.

hope..... and trust, they that hope and trust in Him, in
Hoff - nung setzt, sei - ne Hoff - nung setzt auf ihn, auf

SOLO. SOPRANO 2do.

hope..... and trust, they that hope and trust in Him, in Him,.....
Hoff - nung setzt, sei - ne Hoff - nung setzt auf ihn, auf ihn,.....

Tenor, Tutti.

wait - ed for the Lord, He in - clin - ed un - to me, He
har - re - te des Herrn, und er neig - te sich zu mir, und

BASS, Tutti.

wait - ed for the Lord, the Lord, He
har - re - te des Herrn, des Herrn, er

him,..... are they that hope and trust in the Lord, I
 ihn..... der sei - ne Hoff - nung setzt auf den Herrn, Ich

are they that hope and trust in Him, in Him, I
 der sei - ne Hoff - nung setzt auf ihn, auf ihn, Ich

heard my com - plaint, He heard my com - plaint, I wait - ed for the
 hör - te mein Flehn, er hör - te mein Flehn, Ich har - re - te des

sempre. pp

cres.

wait - ed for the Lord, I wait - ed for the Lord, He
 har - re - te des Herrn, er neig - te sich zu mir, und

wait - ed for the Lord, I wait - ed for the Lord, He heard my com -
 har - re - te des Herrn, er neig - te sich zu mir, und hör - te mein

pp

Lord, He in - clin - ed un - to me, He heard my complaint, He
 Herrn, und er neig - te sich zu mir und hör - te mein Flehn, und

pp

cres.

heard my complaint, O Wohl bless'd are they..... that hope and
 hör - te mein Flehn, O Wohl dem der sei - ne Hoff - nung

plaint, Flehn, O Wohl dem der sei - ne Hoff - nung

heard my complaint, O Wohl bless'd are they that hope and
 hör - te mein Flehn, O Wohl dem der sei - ne Hoff - nung

pp

dim.

Tutti.

trust in the Lord, O bless'd are they that hope
 setzt auf den Herrn, Wohl dem der sei - ne Hoff

Tutti.

trust in the Lord, O bless'd are they that hope
 setzt auf den Herrn, Wohl dem der sei - ne Hoff

CHORUS. SOPRANI.

O bless'd are they that hope
 Wohl dem der sei - ne Hoff

CHORUS. ALTI.

O bless'd are they that hope
 Wohl dem der sei - ne Hoff

trust in the Lord, O bless'd are they that hope
 setzt auf den Herrn, Wohl dem der sei - ne Hoff

trust in the Lord, O bless'd are they that hope
 setzt auf den Herrn, Wohl dem der sei - ne Hoff

cres.

and trust, O bless'd are they that hope and trust in the
 nung, Wohl dem der sei - ne Hoff - nung setzt auf den

and trust, O bless'd are they that hope and trust in the
 nung, Wohl dem der sei - ne Hoff - nung setzt auf den

cres.

and trust, O bless'd are they that hope and trust in the
 nung, Wohl dem der sei - ne Hoff - nung setzt auf den

and trust, O bless'd are they that hope and trust in the
 nung, Wohl dem der sei - ne Hoff - nung setzt auf den

cres.

hope and trust, O bless'd are they that hope and trust in the
 Hoff - nung, Wohl dem der sei - ne Hoff - nung setzt auf den

hope and trust, O bless'd are they that hope and trust in the
 Hoff - nung, Wohl dem der sei - ne Hoff - nung setzt auf den

cres.

Both assured M. Castil-Blaze, that the melody originally, with its first words, had a mild religious character. With Rouget's words, the song became first a *Chant de l'Armée du Rhin*, which the regiments at Strasburg and in Alsatia sang and played as a March. From there the song traveled to the south of France; and from thence, with the Marseilles batallions, to Paris, where it was ascribed to the above-mentioned M. Julien, and others, as Gossec, Pleyel, and particularly Méhul, who had set it more completely. M. Castil-Blaze quotes several examples where entirely change the character of the tune: he comes very near the truth and the latest news from Meersburg, when he says: "If you hear in our churches the song 'Sainte Cité, demeure permanente,' and when the singers intone the finale, 'O ma patrie, O mon bonheur,' do you see everybody get excited and rush to arms? By no means; you have heard the sentimental tune a hundred times, and you never dreamed that it was one and the same with the faithful burden: 'Aux armes, citoyens! formez vos bataillons!'"

Prof. Bischoff observes, that neither by the older works of Walther and Gerber, nor by the newer musical biographical dictionaries, nor by any authority to which he has access, can he learn anything nearer of the Capellmeister and composer Holtzmann; but, he continues, there have always lived in the south of Germany, and there are still living, a number of composers of sacred music, of whom no one, beyond the narrowest circle of their activity, ever hears anything.—*Athenæum*.

Dwight's Journal of Music.

BOSTON, JUNE 1, 1861.

Handel and Haydn Society.

The annual meeting of this Society was held on Monday evening the 27th ult., at Chickering's Hall, the Vice President in the chair. From the Treasurer's Report it appears that the financial condition of the society remains much as it was at the last annual meeting; the profit on the performance of the Messiah at Christmas, together with some two hundred dollars, and upwards, contributed by members, just about squaring out the expenditures of the season.

The obligations of the Society amount to \$1,362.58, to meet which, two first mortgage railroad bonds, valued in the present depressed condition of all such securities at \$1,400 and on which the interest is paid semi-annually, are held; exclusive of the valuable library and other property belonging to the society.

The reading of the Secretary's Report was listened to with interest, particularly those portions having reference to a change in the By-Laws, whereby a better attendance may be secured at rehearsals; and also in relation to an annual assessment; as a necessity of the times.

We call attention to the Secretary's report, below, for other valuable suggestions of vital importance to the society, and which, if adhered to must prove of inestimable value to the society.

Dr. J. Baxter Upham was unanimously nominated for the office of President, and a Committee appointed to wait on him, and ask his acceptance. The meeting was then adjourned to Tuesday evening, June 4th, when a choice of officers will take place.

SECRETARY'S REPORT, MAY 27, 1861.

Mr. President and Gentlemen of the Handel and Haydn Society.—Another twelve month has passed since we met for the purposes which have brought us together at this time, and another year has been added to those already numbered in the age of our honored institution; but, as your recording officer I have little to communicate beyond the simple announcement of the number of public performances which the Society has given during that time, and the general result of the same.

Early in the season, your Board of Trustees conceived the plan of carrying through a series of subscription concerts, to consist mainly of standard Oratorios by the great masters; but owing, it may be, to the peculiarly unsettled state of the country at that time, the project failed for lack of sufficient encouragement.

The usual weekly rehearsals were commenced at this new hall on the 30th September. *The Messiah* was performed, according to long established custom, at Christmas; and the result, both pecuniarily and artistically, was highly satisfactory.

Three other concerts were given during the season, each in connection with foreign vocalists, but neither one proved to be of any pecuniary advantage to the Society.

A concert in aid of the Massachusetts Volunteers was given by the society at the Boston Music Hall on the 27th of April, which was cordially coöperated in by prominent vocal and instrumental talent, rendering it a highly attractive entertainment; and, as every service connected with it was voluntarily proffered, it was confidently expected that a large sum would be realized, but, for certain inexplicable causes the total receipts were but \$378.50 which amount was handed over to the Governor of the Commonwealth in accordance with a vote of the Board of Trustees. Small though the sum was, it may contribute something towards upholding the honor of our national flag, and in bringing peace once more to our borders. With this concert the season closed.

The Society has appeared but five times before the public during the season, but the regular weekly rehearsals have been continued as usual, numbering since the commencement thirty-three. Four meetings of the society have been held during the season, and the Board of Trustees has been called together nineteen times. Nine persons have been admitted to membership, and three have been discharged.

I might here close my report, but it seeming highly proper that matters relating to the material interests of the Society should be freely discussed at times like the present, when we are met in council together; I venture one or two suggestions for your consideration.

It has become, I think, a well established fact that no Society can, in the present state of the public mind, sustain itself by its performances, relying on the public patronage entirely for support. It might have been so when this society was the only avenue through which musical compositions of importance could be brought before the public; but those times have long since passed, and we must prepare to meet the new demands made upon us. I speak of these things in no discouraging tone, but that we may look the facts squarely in the face, and thereby be enabled to unite in adopting some line of policy which may add to our usefulness as a choral society. I do not find that there are any societies in this country, so far as my knowledge extends, and I have taken some pains to inform myself on that point, that look to a series of public performances for their support. On the contrary, those existing under similar organizations to our own, and for similar purposes, are, without exception, supported by yearly assessments on the members. The Sacred Harmonic Society of New York assesses ten dollars each, and many others I could name have larger or lesser sums as the price of yearly membership. In view of those facts I would respectfully suggest the propriety of amending the By-Laws of the Society as to admit of an annual assessment of five dollars on each member. This sum would pay the current expenses of Conductor, Organist and rent of the Library room, with such librarian assistance and docr-keepers as we should require. The advantages to be derived from the adoption of this amendment to our By-Laws would be manifold. It would not only enable us to

meet our current expenses without the necessity of giving concerts in the vain hope of realizing a sufficient sum above the expenses to meet those obligations; but it would do vastly more for the Society in enlisting the hearty coöperation of each and every member who may remain as such, in whatever may be undertaken; and it would insure a fuller attendance at rehearsals; for when we pay for our privileges, we are more inclined to prize them, than we are when furnished without cost. I consider it a privilege to belong to an association of this kind, and more particularly so when it is the first of the kind in point of age, numbers, and efficiency in this country. In no other way can we become familiar with those great sacred creations of genius that have been but partially revealed to us, as yet; and were it not for the Handel and Haydn Society, or some similar organization, those works would have remained to us forever as sealed books.

Another, and a still greater advantage to be derived from this proposed change in the internal management of our society, would be found in the entire freedom from all "entangling alliances," temporary though they be, whereby we are too often forced to appear before the public wholly unprepared, in connection, it may be, with those who care nothing for us or the audience to which we introduce them, and as unprepared as ourselves for rendering satisfactorily the music assigned them. We have often voluntarily assumed positions before the public like that described above, in the vain expectation of realizing a sufficient sum thereby, to help out the yearly expenses, and have, as often been doomed not only to disappointment, but to the mortifying consciousness of having been engaged in an exhibition in no wise creditable to our musical reputation, or profitable to our treasury. From all such connections we could, if we would keep entirely aloof; and yet we should not be unmindful of the fact that vocalists in every respect competent to the requirements of the Sacred Oratorio are often among us, from abroad, and that the public should have an opportunity of testifying their appreciation of such artists. Many of our own resident vocalists are so incomparably superior to those who have been associated with us from time to time in Concerts and Oratorios, that the public will learn to distrust the merits of all unknown artists who may be put forward by us, if more care is not exercised in the future.

Another important addition to our By-Laws is required by which the attendance of members upon rehearsals may be secured, on penalty of forfeiture of membership in certain cases without the tedious process of advertising in "three or more daily papers" for a roll-call, as now. This regulation is imperatively demanded, if we would retain our present high position among the musical societies of the country; and should our number be lessened from this, or any other cause, our efficiency as a choral body would not, in my judgment, be materially injured; for, although large bodies of choristers are quite essential to a correct rendering of the massive, and sublime works of Handel and Mendelssohn, yet a smaller number, well disciplined, would be far more effective than a large, but imperfectly drilled chorus can possibly be made. As at present, there is too little personal responsibility manifested by many of the members in the operations of the Society. With a little additional effort, our rehearsals might be better attended, and our public performances vastly improved.

A very material reduction of our annual expenses has been effected in the occupation of this hall, so generously tendered us one year ago by the Messrs Chickering, and it may be thought advisable to make yet other retrenchments, corresponding to the times, even should the annual assessment referred to above be decided on.

It might, perhaps, be well in furtherance of the

object, to go back for a season to the accustomed mode of conducting the rehearsals in the early days of the Society.

The By-Laws provide, Art. 4, that "at all meetings for the performance of music, the President may conduct the same, or a suitable musical director may be appointed at the discretion of the Board." It is only within a comparatively short period in the history of the Society, that a regular conductor has been engaged; the early Presidents always assuming that duty, and I would not now recommend such a course, except as a necessary retrenchment. Should it be deemed advisable to make such a change, the President could wield the baton, or some member of the Society might be selected who could undoubtedly do it acceptably. I know we should sadly miss the aid and guidance of the skilful hand which has so long and so well controlled our movements, and it may not be thought expedient to resort to it; but should it be made trial of, we should hardly, even then, feel like undertaking a public performance without an experienced conductor; though our rehearsals might be made both profitable and pleasant without one.

A properly conducted sacred music society, in a community like this, I regard as second only in importance and influence to the church itself, and that as such it should be encouraged and supported. Indeed the church is indebted more than is generally conceded or understood, to all such associations, for that which is to many, the most pleasing, and to *all* an important portion of Christian worship. The music of the church, in its influence on the worshippers, cannot be too highly estimated, and we should so shape our course as to avoid the possibility of the accumulation of a debt, until the return of more prosperous times, that we may not suffer our usefulness in this, or any other particular, to become impaired. If we would elevate the character of our Society above the ordinary occupation of concert-giving, in competition with every class of vocalists who may happen for the time to be among us, we must do something more than spend an hour in this hall once a week for our own gratification or amusement; or if we would interest the liberal and wealthy in our behalf, we must first interest ourselves in the true and legitimate business of a Sacred Music Society, incorporated "for the purpose of extending the knowledge and improving the style of performance of church music." Ours should be an educational institution for the benefit, as well, of those who participate in the performances as for those who listen; and such was the original intention of those who first conceived the plan of, and obtained the act of incorporation for, this institution. We have departed widely from that intention, but circumstances seemed to force the necessity upon us. Entirely dependent on our own resources for support, we have often been induced to do that, which, under other circumstances I am quite sure we should not have attempted.

Gentlemen, I am encouraged with the thought,—and not without due reflection and assurances from those who are interested in our welfare,—that we may before the lapse of many years, be placed in possession of a permanent fund, through the liberality of some of our fellow-citizens, the interest of which shall be sufficient to defray our annual expenses at least; but if we would deserve this munificence at the hands of any number of our benevolent citizens, we must look well to our path of duty, and not allow distracting counsels or flattering appearances to entice us from our true course.

In the present disturbed condition of our country, when trade is in a great measure diverted from its accustomed channels, and almost the only occupation of our citizens consists in the arming, equipping, and fitting out of troops to serve in defence of the liberties of our common country; when the music of the fife and drum alone attract attention; I say, in times like these, we can do nothing.

Did I say we could do nothing? Have we not already commanded the Muse and brought her into the service of our country's cause? We have but just given a concert for the benefit of the troops, and paid the proceeds over to the Governor of the State for that purpose. May we not hope that our trouble will soon cease, and that peace may be proclaimed throughout the length and breadth of our land?

Then will we again unite in a grand triumphal jubilee of welcome to those who have fought our battles and contributed of their might to the upholding of the majesty of the laws.

Respectfully submitted,

LORING B. BARNES, Secretary.

We trust that the newly elected President will accept the office tendered him. His well known energy and enthusiasm in any good cause that he takes in hand, cannot fail to be of service to the best interests of this old association, and we doubt not that he will infuse into it a new life by his well directed efforts. We need not remind our Boston readers that to Dr. Upham more than to any one else is due the successful accomplishment of the project of building the Music Hall, and its great *embryo* organ, or that the brilliant success of the Boston School Musical Festivals is also to be mainly attributed to his labors.

MAD. CHARLOTTE VARIAN gave her third and last concert prior to a tour in the British Provinces on Saturday evening last. We can assure our British provincial cousins that they will find her an artist of great merit and deserving of their patronage. Mad. Varian was assisted at this concert by Mr. Rudolphsen, a baritone formerly well known here and by Mr. Hoffmann, as before. We regret not to have received the expected notice of this concert of which the following was the programme:

PART I.

1. Solo Piano—Martha.....Jaell
Mr. E. Hoffmann.
2. Aria—I Lombardi.....Verdi
Madame C. Varian.
3. Song—Wake, dearest wake.....Miller
Madame C. Varian.
4. Aria—Il Balen (Trovatore).....Verdi
Mr. Rudolphsen.
5. Recitative e Cavatina—Ma la sola, ahime! Son io.....Bellini
Madame C. Varian.

PART II.

1. Song—The heart bow'd down (Bohemian Girl).....Balfé
Mr. Rudolphsen.
2. Scotch War Song—McGregor's Gathering.....
Madame C. Varian.
3. Solo Piano—Il Trovatore.....R. Hoffmann
Mr. E. Hoffmann.
4. Scena Ed Aria—Traviata.....Verdi
Madame C. Varian.
5. Song—The little fat Gray Man.....Blewitt
Mr. Rudolphsen.
6. Star Spangled Banner.....
Madame Varian.

ORCHESTRAL UNION.—The first Saturday evening Concert of the new series, was given by the Orchestral Union last Saturday. The programme was of essentially the same character as those of the Afternoon Concerts, perhaps better, if anything. The *Eroica*, not played here since the days of the great Festival, was given very acceptably, and will, we are glad to hear, be repeated to-night. Beside this we had Gluck's *Iphigenia Overture*, a piece of solid build and interesting detail, as well as some lighter pieces, as for instance a Potpourri from Verdi's *Masked Ball*, a waltz, and Meyerbeer's *Torchlight dance*, the latter decidedly too big for any concert hall. Unfortunately a sudden storm half an hour before concert time prevented a full attendance. There will be an improvement in point of numbers on the part of the audience with each succeeding concert.

GERMAN OPERA IN PARIS.—There is a talk of establishing a German Opera-house in Paris, with Dr. Marschner as conductor.

CHEVE'S SYSTEM.—The recent article upon this famous system of musical instruction, published in this Journal, April 18, has called forth quite a number of inquiries from our readers, especially from those who are concerned in teaching music, *what* precisely, this system is, and how it differs from the plan of musical instruction in vogue in this country, of which Dr. Lowell Mason was the efficient pioneer. We hope that our correspondent "Amateur" will enlighten us as fully as he may be able, as to the merits and prominent features of the system which he has introduced to our notice.

New Publications.

THE CANTILENA, a Collection of Songs, Duets, Trios, and Quartettes, arranged with Pianoforte Accompaniment, and adapted to the use of the School, the Choir, the Family, and the Social Circle. By George F. Bristow. Published by Abbey & Abbot. New York. 240 pp.

A neatly printed volume of "such music as had not, generally, found its way into books, thereby presenting the choicest gems of musical literature in a form and at a price within the reach of all."

THE NORTH BRITISH REVIEW, for May. Crosby, Nichols, Lee & Co. \$3 a year.

Contents; 1. Present Movement in the Church of England; 2. Alexis de Tocqueville; 3. The Poems and Plays of Robert Browning; 4. Bishop Herd and his Contemporaries; 5. Railway Accidents; 6. Motley's United Netherlands; 7. Berkley's Idealism; 8. Dr. John Brown's *Horæ Subseciæ*; 9. The Educational Question in Scotland; 10. The Christian Architecture of Europe; 11. The American Secession.

Musical Chit-Chat.

IRISH MUSIC.—Every nation has its peculiar melodies. Irish historians contend that their country is the celebrated Hyperborean isle, and that music is the native production of the soil. Cambrinus, who was one of the earliest libellers of the Irish, was obliged to admit their perfection in music. After he had heard the minstrels who attended the Irish chieftains at a banquet given to them in Dublin, by Henry II., he wrote to one of his friends in England, that "of all nations within our knowledge, this is, beyond comparison, the chief in musical composition." When the celebrated Italian composer, Geminiani, heard some pathetic Irish airs in London, he exclaimed—"Ha! that is the music of a people who have lost their liberty. I have heard nothing so sweet and plaintive and of such an original turn on this side of the Alps."

Handel, it is said, often declared that he would rather be the author of Carolan's "Aileen Aroon," than of all his own compositions. This Carolan seems, from the descriptions we have of him, to have been a genuine representative of the ancient bards. Though blind and untaught, yet his attainments in music were of the highest order. He excelled in all that was tender, romantic, and pathetic. He was an universal favorite; wherever he went, the doors of the nobility were opened, and an honorable place was assigned to him at the table. He thought the tribute of a song was due to every house where he was entertained, and he paid it in his usual simple, touching, and elegant manner. He wandered with his harp from town to town, and, oh, how skillfully he swept its cords, when depicting emotions of joy, or sorrow, patriotism, anger, love, or despair. Many of the lovely Irish airs rescued by Moore from oblivion were, no doubt, the composition of the blind Orpheus, Carolan.

O'Connor in his *Dissertations*, says—"Military music made part of the studies of the Irish warriors. It filled them with courage and a contempt of danger, and it was by the help of the military song, they sounded the charge, rally, retreat, &c."

The Irish are essentially a musical people. Their songs are sung throughout the world, and are everywhere admired and applauded. While there is a love for the simplicity, sentiment, and beauty in the

heart of man, Moore's melodies will be read, sung, and cherished.

SINGING PSALMS.—Archbishop Laud very quaintly observes:—"The difference between singing and reading a psalm will be easily understood if you consider the difference between reading and singing a common song that you like. Whilst you only read it you only like it; but as soon as you sing it, then you enjoy it—you feel the delight of it—it has got hold of you—your passion keeps pace with it; you feel the same spirit within you that seems to be in the words. If you were to tell a person who had such a song that he need not sing it, that it was sufficient to peruse it, he would wonder what you meant, and would think you as absurd as if you were to tell him that he should only look at his food, but need not eat it; for a song of praise not sung is very like any other good thing not made use of."

When the battle of Leuthen had been fought, and the victors, fatigued almost to death, were sinking down in the chilling rain among the slain that lay scattered on the bloody field; then, in the darkness of the night, a single voice broke forth with the old choral: "*Nun danket alle Gott!*" (Now let us all praise God): soon a second voice joined, then a third, and so more and more; until the whole army took up the hymn; and thus the single song—in which the feelings of patriotism and military glory, united with the consciousness of having accomplished the great deed, and pious gratitude towards the mighty Ruler of battles—inspired the hearts of these men with new life, and strengthened them to follow up the victory they had so nobly won.

THE FRENCH ORPHEONISTES.—There is to be another gathering of the French Orpheonistes in Paris on September 12th, in the Palais d'Industrie.

M. FAURE AND MEYERBEER'S NEW OPERA.—The *Journal des Débats* states that M. Faure has signed an engagement for the Grand Opera of Paris, to appear in the *Africaine*, or rather *Vasco de Gama*, by M. Meyerbeer.

Herr Reichardt has left London for Frankfurt; from thence he proceeds to Darmstadt and Wiesbaden, to give a series of representations at the theatres in those towns. The admirers of this talented vocalist will not therefore have the pleasure of hearing him at any of the fashionable concerts till late in the season.—*Musical World.*

Herr Franz Abt, the well-known composer of "When the Swallows," &c., and Capellmeister of the Dreal Opera at Brunswick, intends visiting London in the course of the season.

Music Abroad.

London.

ROYAL ITALIAN OPERA.—After two disappointments, caused by the indisposition of M. Faure, *Guillaume Tell* was produced on Tuesday week, and, we need hardly add, filled the theatre in every part. The amphitheatre, and amphitheatre stalls, above all, were crowded to suffocation, and, indeed, from this part of the house proceeded the real applause of the evening; for there, in consequence of the abridgment of the pit, were congregated all the musical spirits of the metropolis, drawn thither in anticipation of a grand performance of Rossini's grand work. Everything tended to the expectation of such a result:—the seeming completeness of the cast, the great resources of the theatre, the efficiency and power of the basses and chorus, the energy of Mr. Costa, than whom Rossini has no more ardent admirer. The cast was as follows: *Guillaume Tell*—M. Faure; *Arnold*—Signor Tamberlik; *Walter*—Herr Formes; *Melchalt*—Signor Polonini; *Gessler*—Signor Tagliafico; *Fisherman*—Signor Neri-Baraldi; *Mathilde*—Mad. Tagliafico. *Guillaume Tell* was first produced at the Royal Italian Opera—the old theatre, of course—in 1848, M. Roger sustaining the part of Arnold, Tamburini of *Guillaume Tell*, and Mad. Castellan of *Mathilde*. It was played once only that year, in consequence, as was said, of the indisposition of the French tenor. A year or two later the opera was produced with Herr Ander as Arnold, but did not create any great sensation. Subsequently, it was revived with Signor Tamberlik in the principal tenor part, and the Italian was found immeasurably superior to his French and German rivals. Had

Signor Tamberlik, indeed, sustained the part of Arnold in the first instance, a thorough success, we believe might have been reckoned on. Every one who knows music and feels its power must recognise the immense merit of *Guillaume Tell*; but most unfortunately the climax is attained at the end of the second act, and the interest decreases thence to the last finale. In fact, the opera, like most French operas (which are almost interminable), is too long. The quantity of music in the first two acts alone of *Guillaume Tell* is at least equal to the whole *Fidelio*. The director of the Royal Italian Opera, notwithstanding was determined to give Rossini's masterpiece another chance, and for this purpose called in all the resources of the establishment; but as the performance commences so late at the Royal Italian Opera it was impossible to give the whole work, and curtailments were indispensable.

That the management has done everything possible to render the performance complete we feel assured. Signor Tamberlik is by far the best Arnold we have seen in this country. M. Faure, although the music of *Guillaume Tell* is too low for him, sings like a thorough artist, and acts with great force and intelligence. The Walter of Herr Formes would be inimitable in every way, if only his vocal power was economised a little in the magnificent trio of the second act. That the music of Mathilde would not suit the voice of Mad. Miolan-Carvalho, was to be expected. Occasionally, when the voice has not to be forced, Mad. Carvalho sings with infinite sweetness and delicacy; but this cannot extenuate the fault of embroidering the air and subsequent duet with ornaments of her own manufacture. All the remaining characters are entitled to unqualified praise, and nothing better could be desired in their respective ways than Mad. Rudersdorff's Jemmy—a signal success—Signor Neri-Baraldi's Pescatore, Signor Polonini's Melchalt, Signor Tagliafico's Gessler, and Mad. Tagliafico's Edwige.

To the performances of the band and chorus we can apply the term "magnificent," with few reservations. Every evening the audience, after the great scene of the "oath of liberty," is unbounded on all occasions. One of the greatest hits of the performance is, of course, the famous air in the last scene, "*Suivez-moi*" ("*Corriam, corriam*,") which Signor Tamberlik electrifies the audience with an "Ut de poitrine" that Daprez himself might have envied in his best days. The scenery is marvellously beautiful, and the appointments and dresses all in the best taste. *Guillaume Tell* was repeated on Thursday night for the third time.

Perhaps *Il Trovatore* was as good an opera as could be selected for the first appearance of Mad. Penco and Signor Graziani. Both received on Tuesday night the hearty welcome due to their merits and popularity. Mad. Penco, although comparatively a new-comer, is even now a general favorite, and, indeed, considering the rarity of first-class dramatic sopranos in the pure Italian school, is entitled to a distinguished place.

NEW PHILHARMONIC CONCERTS.—The third concert was given on Monday night, and attracted an immense crowd, the engagement of Mlle. Titens and Signor Giugliari, no doubt, greatly enhancing the attraction. The following programme was given:—*Overture, Ray Blas*, Mendelssohn; *Grand Scene, Der Freischütz*, Weber; *Aria, "Dalla sua pace,"* Mozart; *Symphony, "Power of Sound,"* Spohr; *Cavatina, "Con'è bello,"* Donizetti; *Concerto, G major*, pianoforte, Mozart; *Aria, "Aurora che sorgea,"* Rossini; *Duet, Lucia*, Donizetti; and *Overture, Preciosa*, Weber. This was a grandly constructed programme, and the execution was universally worthy of music.

Paris.

A new institution, called La Fondation Beaulieu, for the performance of classical vocal music has just commenced its second series. The programme included specimens of the vocal music of Felice Anerio, Orlando Gibbons, Handel, Pergolesi, Marcello, Graun; Haydn, Mozart and Cherubini. Mad. Viardot and M. Batnille were the chief vocalists. Selections from Haydn's oratorio of *Tobias* were executed at the commencement and at the close of the concert. Among the most curious as well as the most showy items of this semi-antiquarian entertainment was a *bravura* air from the *Britannicus* of Graun, chapel master to Frederic the Great, which was admirably sung by Mad. Viardot, who (as you must frequently have heard her do in London), with the true feeling of an artist, gave its full value to the substratum of passion which underlies the cumbrous adornments systematically resorted to by composers of that day.

At the Opera, Mlle. Gueymard is in full career as the acknowledged representative of Valentine in *Les Huguenots*, which is drawing large houses. She has restored the romance in the fourth act, cut out by her

predecessors; and Meyerbeer has written a coda to append to it, expressly for her. M. Faure, who is now with you at Covent Garden, where he is engaged for three years, has just signed a three years' engagement at the Grand Opera, at 5000 fr. per month for the first year, 6000 for the second, and 7000 for the third. A *congé* from April to July enables him to fulfil his English engagement concurrently. Felicien David's *Herculanum*, it is said, will be shortly revived, and also the *Muette de Portici*, on a magnificent scale. It is currently reported that Signor Alary, of sacrilegious note (inventor of the dish *Fricassée de Mozart, à la maître de chant*), has composed a comic opera to a libretto by Scribe, called *La Beauté du Diable*, which is speedily forthcoming. The gentleman who has the *toupet* (*Anglicè et vulgo*, "cheek") to adapt *Don Giovanni* to the exigencies of an ambitious tenor and of his own notions of taste, ought to do something original. This was hardly the case, however, with the *Tre Naxze*, in which Lablache danced to a polka warbled by poor Sontag. Mario, by the way, has again, according to his wont (or shall we say according to his cant?), announced himself indisposed; and Montanaro, the slippery gentleman who jilted Mr. Beale, replaces him in Count Almaviva. So I hear that Grisi is again at the Royal Italian Opera. Is this to be another farewell engagement?

"Fare thee well, and if for ever,
Still for ever fare thee well."

has been fitted with a new reading, illustrating the confusion that may arise between bidding farewell for ever, and for ever bidding farewell. Norma, with her sickle for ever cutting and for ever coming again, might stand now as a female companion to Chrono, with his scythe. By the way, our experience of this artist may legitimately found a new idiom a contrast to the expression taking "French leave." As this means to leave without giving notice, so Italian leave would to give notice without leaving. Mlle. Trebelli has just bidden adieu to the public of the Italian opera here in Rossini, after making a decided impression. Managers must be on the look-out, for there is very little doubt this young *contralto* is likely to prove a prize of importance. Mad. Penco has appeared in *Norma*, in which she shows so much dramatic power, assisted by a new Adalgisa, under the name of Blondini. Her real name is Mlle. Eneguist, and she is a pupil of M. Masset. Her nervousness rendered it impossible to judge of the capabilities of Mlle. Eneguist.

BRUSSELS.—Only the other day a theatre at Barcelona was burnt down, and now another at Brussels has shared in the fate which seems sooner or later to await buildings devoted to the drama. The *Théâtre des Nouveautés*, the establishment in the Belgian capital I allude to, was built only eighteen years ago. Like the fire at Covent Garden, it seems to have originated in the lofts above the audience part. Letters from Berlin announce that Mad. Lagrue has arrived in the Prussian capital, and will make her appearance in *Nourmahal*, and in Spontini's *Vestale*.—*Musical World.*

MEXICO.—Letters from Mexico give a more encouraging account of operatic affairs there. Matretek arrived with his troupe on the 10th of April, and commenced his season on the 13th. The "*Trovatore*," "*Ernani*," the "*Barbiers*," "*Norma*," "*Lucrezia Borgia*," "*L'Italiani in Algieri*," and "*Martha*," have been successively given, with very fair success. The sisters Natali had made a most favorable impression, particularly Agnes. Madame d'Angri had also become very popular, and Bischi, the new basso, is spoken of in terms of high praise. It was in contemplation to produce the "*Prophète*" as soon as the necessary preparations could be got through. The *mise en scene* was to be on a scale of great splendor.

Galignani's *Messenger* of May 1st says: "M. Mario starts immediately for London, having in consequence of Smith's resigning the direction of Her Majesty's, where he had accepted an engagement for the season—again come to terms with his former manager, Mr. Gye. M. Belart, whose singing of the music of Rossini is now the best by far on the stage, is engaged by M. Calzadé as second tenor for three years. Mme. Albini is on a tour, singing in public concerts, in Ireland. Herz's well filled *salle* a few evenings since afforded one of the most reliable tests of the favor enjoyed by Mlle. Ida Boullée, one of our best lady professors on the piano, and a composer of taste and elegance. She was also much admired in "*Morceaux*" from Liszt and Chopin. She was assisted by M. Leon Lafant and Mme. Requier Delaunay. The crowning treat of the soirée was, however, the concerto, the orchestra being capably led by M. Tilmant."

PARIS, MAY 10, 1861.—The pamphlet entitled *Richard Wagner et Tannhäuser à Paris*, which was merely mentioned in the last letter deserves more attention than could be devoted to them. The author Charles Baudelaire merely reproduces with few modifications a paper published in the *Revue Européenne*, adding under the heading, "A few words more," a dozen pages upon the failure of the work at the grand opera. The unsuccessful trials he explains on several grounds, some of which have already been mentioned in your journal. He concludes by asserting that the French public has not heard Tannhäuser, that the opposition was systematic, the work of the *abonnés* "who care more for the physical charms of the *danseuses*" than for any music, and who never could pardon Wagner for banishing the ballet from his work and leaving their *protégées*, to use a milder term than the author, in the back ground. There might perhaps have also been a secret opposition to the Emperor. However Charles Baudelaire augurs well from even the too quick passage of Tannhäuser. He speaks of a reaction as manifested in various circles in favor of the work.

The Grand Opera has been giving special attention of late to the ballet. Mad. Ferraris in *Graziosa* continues to be the chief attraction—*Le marché des Innocents* is in preparation. This is a Russian importation to be adapted to the French stage by Petipa for his sister-in-law Mad. Petipa. The music is by Pagnani. The eminent Italian choregraph Borri is preparing for autumn a grand ballet in which Mad. Ferraris is to appear.

Of more serious productions, the *Alceste* of Gluck with Mad. Viardot is spoken of. The *Freyschütz* is in active preparation. We had the other night David's *Herculanum*.

At the Theatre Français and at the Odeon still Legouvé's pieces. It is enough to a satiety of the Academician.

The representations of *Salvator Rosa* at the Opera Comique were interrupted by the indisposition of Mlle. Lemercier. Mlle. Belia however, is continuing the success of the work. The *Circassienne* is still played occasionally. *Bataille* is engaged at the Opera Comique. He is to make his first appearance June 1st in the *Fée aux roses*.

A Russian tenor Nikoleki is much spoken of. A new opera by Schliebler "The Count of Santarem" has been represented at Leipzig.

The public mind is for the present somewhat diverted from the musical productions by those of the plastic arts now in exposition at the Palace of Industry. F. B.

COLOGNE.—A new Symphony by Th. Gouvy (No. 3 in C) has been performed here, the author conducting, and was received with warm applause. It is asserted that this composition denotes a great progress since the first two Symphonies were written.

THE MARSEILLAISE.—The "Gartenlaube," an extensively read German periodical, shows that the melody of the "Marseillaise" was composed by a German, a certain Holtzmann, chapelmaster at one of the small Rhenish Courts. The melody originally belongs to the Credo of Holtzmann's Missa solennis No. 4, lately found among old rubbish by the third or fourth successor of the old organist. The Marseillaise is not a reminiscence of it but a close copy. As in the times of the outbreak of the French revolution music for the Catholic church was circulated mostly in manuscript, the organists all over Germany and France being a large fraternity were constantly in communication with each other, exchanging music and observations on the merit of the same, this is not at all so likely as it might appear at the first moment. Rouget de Lisle, the poet, was no doubt a good Catholic, and may have been a good musician, too. Of course this explodes Lamartine's romantic story about the origin of the Song and air, which is rather a pity.

HAMBURG.—Mad. Louisa Michael-Michaeli, a Swedish singer, gave two concerts in this city last month. Her selection embraced every style; Schumann, Weber, Meyerbeer, Verdi. She is reported to be a singer of the very first rank. With a voice, pure as gold of true feminine character, reaching through two octaves up to D, she masters every difficulty, with the greatest ease. She is engaged in London for the coming season. She has been instructed by Günther in Stockholm, and for the last year by Mad. Lind-Goldschmidt. Her voice is much like Clara Novello's, when in her prime.

A German traveller writes from the West Indies, that the colored sailors on board a steamer plying between Vera Cruz and St. Thomas, sang and danced to Kücken's well-known air, "The young recruit," provided with English words. In course of time it may get into the States as a new Ethiopian melody.

WAGNER'S FLYING DUTCHMAN.—Once more Mr. Richard Wagner. Since witnessing the Tannhäuser we had some vague misgivings that we might have been hasty in our judgment of his merits as a composer, and we seized the first opportunity of again hearing his music, while yet in the land of his birth. The Grand Opera offering to its patrons and the public generally, the "Zwischenakt," "Der Fliegende Holländer," (Flying Dutchman), by the author above named, we determined on being one of the invited. The opera house is not such an one as we had expected to see in this great capital of Germany; as, however, Government has under consideration plans for the construction of a new one, we will be silent in any blame merely occupying ourselves with the scene. The plot of the "Flying Dutchman" is exceedingly simple: A Norwegian vessel, on a homeward voyage, is compelled by stress of weather to enter a port only a few miles from her destination. She has not more than cast anchor and furled sails when another ship makes for the same haven. It is the phantom ship, or Flying Dutchman. The two captains get into conversation, the Norwegian informing the Hollander that his home is within a few miles of their landing; the latter, without any ceremony, invites himself home with the Norwegian salt, and to make himself the more welcome, presents a coffer full of pearls and similar valuables, brought from his vessel to his host. They progress rapidly in each other's favor, and the question of a daughter, passing fair is discussed and a marriage agreed upon. They leave for the home of the Norwegian, and act first ends.

The second act brings us in the midst of a bevy of Norwegian maidens, busy with the spinning wheel. The daughter, dressed like a countess, seems to be nursing a silent sorrow.

There is an old nurse of course—and a young huntsman; the latter during the absence of the maiden's parents, has been quite sweet upon the daughter, and they appear to have broken the "sixpence." When the scene opens however, an old portrait, which it appears had never seriously occupied their attention, rises all at once into a formidable rival of the young deerstalker. The daughter feels instinctively that her fate is connected with this portrait, she is interrupted in the expression of her sentiments by the arrival of her father accompanied by the Dutchman whose portrait, wonderful to relate, is the one in question. The father, like a sensible old fellow, leaves the pair to mutual explanations. The mysterious navigator goes at once into the matter, explains that he is seeking a wife who will be faithful under all circumstances. The young lady declares she has been a long time expecting him, and that she is willing to be his at all hazards—and the act closes.

The final act commences with a scene between the young hunter and the fair maiden, the former, in the warmth of his affections to the affianced bride begins to get rather spooney. She acknowledges that once she had rather a liking for him, but now her duty, &c., &c., that she would always consider him as a friend, &c., &c. The Dutchman, who has been eaves-dropping—instead of appearing satisfied with the declaration of the young girl, rushes off declaring that his fate calls him hence. His ship, very conveniently placed, starts at once with her commander, amid a terrific storm of blue lights, rattling of shot, shaking of sheet iron and the thundering of the big drum. The young maiden, with strength beyond what one could expect, tears herself from the grasp of her father and some half dozen others, rushes to a cliff, calls to the flying Dutchman that she will be faithful even in death—and throws herself into the rolling—canvas.—Vienna Cor. of N. O. Picayune.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Massachusetts Line. Campaign Song.
Air "Yankee Doodle." 25

The words of this song, which nobly chime the praise of our old Bay State, have been written by the Rev Robert T. S. Lowell, to the air of "Yankee Doodle." They have been extensively copied by the newspaper press of New England, and no volume of Camp Songs issued will nor ought to be without them.

A whisper from the heart. Frank Mori. 25

A very acceptable Song, by a popular English balladist, who always writes well, and as his own ballads always form the larger part of his concert programmes, writes also with a view to proper effect and the instant appreciation of an audience. He has well succeeded with this song.

Instrumental Music.

God save the Queen. Transcription. F. Oesten. 25

A very brilliant arrangement of this air, adopted by us as one of our national Odes. The piece demands hardly more experience in the performer than Oesten's well-known operatic Fantasias. In these times when all the patriotic airs are at a large premium, every good performer on the piano should add good arrangements of any of them to his or her portfolio.

He was despised. "Messiah." 4 hds. Rimbault. 15

Cujus animam. "Stabat Mater." " 15

In Jewry is God known. Anthem. " 15

Sound the loud timbrel. " " 15

O had I Jubal's lyre. " " 15

Very easy arrangements for little players. These are arrangements of sterling sacred airs. They make capital Sabbath-music and are instructive when practiced with a teacher.

My Waltzes. E. M. Flanders. 25

Easy and melodious.

Books.

MOORE'S IRISH MELODIES, with symphonies and accompaniments, by Sir John Stevenson, and characteristic words by Thomas Moore. With a portrait. Price, \$1.50; in cloth, \$2.50; cloth, full gilt, \$3.00.

In a very neat, convenient, and durable form we have in this volume the fine old Melodies of Ireland wedded to the charming ballads which have, more than any other of his works, immortalized the name of Moore, and made it a familiar household word throughout the civilized world. There has been, and always will be, a peculiar charm about the music and the poetry of this work, and though the expression in reference to a new book, has become somewhat hack-nied that "no library is complete without it," we may venture to say, that used in connection with this elegant edition of "Moore's Melodies," it will come to each of our readers as a very truthful declaration. There are many editions of these Melodies published in this country, but this is the only one in which the words are accompanied by the music, and here we may mention that with Moore the words and the music are one. "So intimately," says an English writer, "were they united in his mind, that the sight of the songs crowded together in one volume unaccompanied by music notes inflicted on him positive pain."

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per copy. This applies to any distance under three thousand miles; beyond that it is double.

